MAUD ALLAN'S "DEAR SALOME"

DANCER HAILS HER AS A MUCH MISUNDERSTOOD CHILD.

The Latest Importation Began as a Student of Music—Joachim Begged Her Not to Dance to Beethoven—Spent Three Years Perfecting Her Work.

Highbrow critics of interpretative Greek or any of the various kinds of dancing to be seen nowadays are fond of saying that Maud Allan's healthy personality has much to do with her success. That may or may not be true so far as her appearances in public go. It is certain that in private life she seems to be an eminently open air, healthy sort of a person. She seems more a good homey sort of a girl than ever when she talks about *Salome*. Dear little *Salome* seems somehow to have been such an abused little girl up to the time of the coming of Miss Allan. Then you realize that there has been only one *Salome*, and that this graceful young American girl is her prophet.

"Little *Salome*," purrs Miss Allan as she looks out of a high story window over the black electric signs that reach up from the roofs of Theatre Alley. "Dear little *Salome* may have been a bit spoiled but she was an Eastern princess and very young. I have never thought of her as in the least the creation that Wilde offered in his play. My idea of *Salome* is that she was only 14. The idea rests only on the

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line of St. Mark, vi., 25,'And when she was come in immediately with haste to the king she asked, saying: I will that forthwith thou give me in a dish the head of John the Baptist.'"

It does not sound in the least bit odd to hear the *Salome* who interested London for two years basing her theories on a text from the Bible. Possibly that is because she might quite as well be instructing a Sunday school class, to judge by her demure manner and her healthy, honest look.

"That of course is a much higher ideal than the *Salome* of the Wilde play, in love with *John the Baptist* and urged on by *Herodias* to act as the instrument of her vengeance. The Eastern idea of obedience of course made her do just as her mother commanded and her pleasure in dancing for her stepfather was that which any pretty girl who knew that she danced well would take in showing off her accomplishment to the tetrarch.

"Of course there is no thought of *Herod* being in love with *Salome* in my conception of 'Salome's Vision.' Then it seems to me a very poetic idea that the prophet should have met his death at the hands of *Herod* just because of the innocent request of a child who did not really know what she was doing.

"There are some persons who think my dancing of the vision reveals *Salome* years after she has danced and grown into womanhood but is still haunted by the idea that her childish act may have worked some terrible wrong.

"As she is when I show her standing at the top of the steps in her apartments just relieved of the companionship of her women and pondering over the strange things she has just been through—dances, the beauty of her body and her movements, the admiration of the monarch and the rest of the courtiers in the overheated air of the banquet hall, then the tragic ending with the prophet's head chopped off by the executioner.

"Those are the things that inspire the little *Salome* to the dance which I did so recently in London. Yet it was unjust of the critics, who said that I had been successful in London only as a *Salome* dancer. I had quite as much popularity in the dances I gave the first day at Carnegie Hall. It was the Salomé dance, however, that introduced me there."

Miss Allan was not disposed to disagree, however, with the comments on her dancing after she had appeared in Carnegie Hall. These praised her sense of rhythm.

"In Berlin, where I had been staying ever since I went abroad," she told the reporter, "to join in Weimar the classes of Ferruccio Busoni, who is now in this country, I have always regarded him as the greatest of living pianists, and when he answered me to say that I could join his classes which he was carrying on as Liszt had done formerly, I was delighted. The Grand Duke of Weimar had asked him to come there to give the same musical distinction to the place the Liszt had imparted. It took a certain degree of efficiency and skill to be allowed to join Busoni's classes, so it would be very strange if after so much experience I was not able to dance rhythmically."

The music to the "Vision of Salomé" was written for Miss Allan by Marcel Remy, the Belgian composer and

who died several years ago. It was to him that she first suggested the idea of dancing rather than following her career as a virtuoso of the piano. That happened in the year following her sojourn at Weimar, while she was still a pupil of Busoni. It was at a supper after one of Busoni's recitals that she met M. Remy who was a friend of the pianist.

"There was no time for any work after that," she told the reporter in describing the result of the encouragement she received from M. Remy, "and I left the Hochschule to go to the museums to study the figures on the vases, to learn to melt one pose into another, keeping in mind all the time the musical necessities of the problem. I got a certificate from my masters in the Hochschule and said good-by to them with regret. I had talked with my old friend Joseph Joachim about my plan and he looked at me sympathetically and wisely, but never vouchsafed me a word to indicate how he felt toward my ambition. The only real opinion from him on the subject was expressed after I had appeared several times in public and had come back to Berlin to dance in the assembly room of the Hochschule and show the masters and pupils that I had been with so long just how much I had accomplished. I had put the 'Moonlight Sonata' of Beethoven on my programme along with other numbers by the classical composers. I took it up to Joachim for his approval before the dancing began.

"'Mein Kind,' he said very cordially and sweetly and putting his hand on my head in the same fatherly way he used to do while listening to me play the piano, 'you may dance anything that you like, but don't, my child, dance my Beethoven.'

"No other man in the world had a greater right to say that to me than the musician who had devoted his life to interpreting the works of that great master; so I have never since that time put any Beethoven numbers on my programme. I don't think I ever will, but I am not in the habit of making my plans too definite or too long in advance."

Miss Allan denies that during this period she was a pupil of Isadora Duncan, although the other dancer declares that Miss Allan came to her and said she wanted to dance and could not afford to pay for instruction. It was then that Miss Duncan says she invited her compatriot to come to her classes and see her teach the young girls under her instruction at that time.

It was in 1900 that Miss Allan conceived the idea of dancing to interpret by pose and movement the music and pictures that appealed to her imagination. Even interpretative dancing requires some preparation, as it was three years before she was able to come before the public with the finished product of her study. It is interesting for future interpretative dancers to learn what her methods of preparation were.

"After studying the poses in the museum at Berlin and designing the draperies that I thought were appropriate," she told the reporter, "I would take some piece of music by Schumann, Schubert or Bach—I even took Beethoven at my practice, for Joachim had not spoken to me then about 'his Beethoven'—and would try to interpret the impression they made on me. I have often tried over and over again to bring out the impression that the music aroused in me without being in the least successful. Then I would suddenly after repeated trials find the exact expression in dance for the mood the music created. Then Marcel Remy would often come and play for me in my study, improvising on the piano, watching to see how well I expressed the feelings of the music and how promptly I obeyed the impulses which the music aroused. That was splendid practice and although it took three years work I was ready when the time for my début in Vienna came with a programme that was to last two hours and included pieces by Bach, Beethoven, Schubert and Schumann. There was to be both piano and orchestral accompaniment. Let the American girls who think they can go on the stage and dance without any more than a few hours preparation remember that it took me three full years before I even attempted to come before the public."

Miss Allan travelled over most of Europe during the six years that followed her Vienna début, dancing in the music halls of the large cities even as far down as Belgrade. She had the usual experiences of the beginner with unscrupulous agents, who tried to rob her and in some cases did succeed in getting away with all her earnings, which she had foolishly allowed to accumulate in their care. In Paris her good angel was Yvette Guilbert, who asked her to dance at a charity matinée at which the King of England was present. That made her London success easier. It was after this matinée that the King said she should dance for Queen Alexandra if she ever came to London, a promise which he kept. Her two years of London triumph were full. There was no professional or social success possible to a young girl dancing in a music hall that did not come her way.

There is one feature of the average classical dancer which can never be kept down. This is their patronizing view of the ballet.

"Of course I regard ballet dancing as a very degenerate form of the beautiful old dance of the ancients," Miss Allan said. "Of course it would be idle to deny that there is sometimes grace even in that mechanical form of dancing which requires its devotees to suffer physical pain while standing on their toes and pirouetting about with a smile on their faces, although every muscle is called on to perform some unnatural function to maintain this formal, old conception of

MISS ALLAN AS SALOME.

what the art of dance was. This idea of dancing is foreign not only to nature but even to the elementary laws of life. What has the ballet girl with her ridiculous skirts ever done for art? Can you imagine her as a subject to inspire serious artists? I cannot conceive of a frieze of ballet girls, for instance, in a temple or the figure of a ballet girl ornamenting the walls of a Senate chamber. Yet the graceful bodies of the dancing girls of old supplied the inspiration for much of the decorative art of the ancient sculptors and painters. Try to fancy a ballet girl of our time having any real influence on the art of her day!"

AN ENGLISH WOMAN'S PLAYS.

Mrs. Henry de la Pasture the Author of "Deborah of Tod's."

Mrs. Henry de la Pasture has returned to England after seeing the production in this country of her play "Deborah of Tod's," in which Maxine Elliott appeared. She has been known to the British reading public as a writer of fiction for the last ten years, but her success as a dramatist is of later date. She served a long apprenticeship, having written, acted and stage managed plays and burlesques for amateurs and charity performances for many years before she became known as a playwright.

The Earl of Altamont's company of amateurs was acting her "Lonely Millionaires" for a charity when a London manager bought it then and there. It was produced at the Adelphi Theatre and was followed at Wyndham's Theatre with her dramatic version of "Peter's Mother," which during its first run was played 200 nights.

Mrs. de la Pasture was born in Naples, where her grandfather, Edward Bonham, C. B., and her father, also Edward Bonham were respectively Consul-General and Consul. She married the late Henry de la Pasture, J. P., of Llandogo Priory, Monmouthshire, youngest son of the fifteenth Count and third Marquis de la Pasture, a page to Marie Antoinette.

Hardly had the interest in "Peter's Mother" subsided when "Deborah of Tod's appeared in dramatic form. The dramatization Mrs. de la Pasture read to Sir Arthur Bourchier of the Garrick Theatre, who immediately bought it. As luck would have it Mrs. de la Pasture soon after met Miss Maxine Elliott and was so struck by her resemblance to the *Deborah* of her play that she made a hasty call on Sir Arthur Bourchier and persuaded him to restore her the play, which she then took to Miss Elliott, begging her to produce it in London. Miss Elliott read it and decided to produce it in America.

"The Americans don't know me as a dramatist," said the author sadly in answer to the decision.

"Well," said Miss Elliott, "come over to New York, stage manage your play and try your luck."

This Mrs. de la Pasture did, making her first trip across the Atlantic and travelling about with the company on the Western circuit and as far east as Boston. She regards it as a departure for an English dramatist to produce a play here first and thinks that in doing this she has really established a precedent.

MRS. HENRY DE LA PASTURE.
(Photo by Aimé Dupont.)

FIGURE SKATING FOR WOMEN

Joys of Ice Waltzing Originated in Paris in 1894.

The great coming event in figure skating—the world's championship—will be held at Davos at the end of the present month for the third time. Some interesting surprises are anticipated. In addition to the prescribed figures there is always opportunity for such dance steps, pirouettes, jumps, spread eagles &c., as can be executed by the skaters.

All the forms of skating, except speed, are particularly adapted as an exercise for women, it being a rather curious fact that both the championship of Europe and of the world are open to both sexes. These are the only instances, says *Vogue*, in which women are allowed to contend in sport on an equality with men.

The first competitions for the ladies' championship occurred at Davos in 1906, when the winner was Mrs. Syers of London, who also won the next year at Vienna. Free skating and pair skating have been much cultivated by women and as a result waltz skating has become one of the fascinating attractions of the ice. As one woman said, its only drawback is that it quite spoils one for waltzing in a ballroom, for who that has once known the glorious whirl on skates under an open sky can ever care again to dance in satin slippers on an ordinary parquet floor.

Ice waltzing originated at the Palais de Glâce on the Champs Elysées, Paris, in 1894, whence the following year it was transferred to the London rinks and then back to the Continent, and especially to Switzerland, where it became known as the English waltz. The highest art is the back double wave, an exquisite movement to accomplish which is a rare achievement.

LONDON'S TITLED DANCER

COMMENTS ON THE DEBUT OF LADY CONSTANCE.

Physical Rather Than Poetical Culture in Her Motions—A New Version of "The Dictator" by Seymour Hicks—Bernhardt in a Music Hall.

LONDON, Jan. 18.—The mantle of Miss Maud Allan has fallen upon the shoulders of Lady Constance Stewart Richardson, who made her professional début at the Palace Music Hall last night in a series of Greek dances. Very scanty and gauzy is the mantle, and English society assembled in the boxes and stalls gasped when this "daughter of a thousand earls" exhibited herself thus, not only to their eyes but also to the eyes of hundreds of plebeian music hall visitors in the balconies, gallery and foyer of the theatre.

Lady "Connie's" dancing is of course a combination of the methods of Maud Allan and Isadora Duncan, though she has indignantly denied having taken lessons from either. She lacks the lightness and grace of Maud Allan and the technique of Miss Duncan. In fact physical rather than poetical culture is expressed in her motions, and you could more easily fancy her an amazon arrayed for the hunt than a Greek nymph dancing for sheer joy of life.

Curtains of pale blue draped the stage of the theatre and formed a background for Lady Constance, whose single garment was of the same shade of blue and fell a little below her knees. Her legs and feet were bare, after the approved fashion in this style of dancing.

Her repertoire included a gay spring dance to Grieg music, a marchlike triumphant movement with Tschaikowski accompaniment, a funeral dance to Beethoven's "Marche Funèbre" and a gay polka to Waltenfeld's "Bonne Bouch." In the last she was most at ease.

Lady Connie's reason for entering into the professional arena is that she wants to raise money to start a school where boys will be educated according to her theories. She wants to have them trained physically as well as mentally, with most time spent on outdoor exercises, sports and games of skill and strength. Her entire salary will be devoted to the furtherance of this scheme.

There are of course suggestions that the Cromartie family, of which she is a member, is among the richest in Scotland and might have raised money to help her in her purpose, and that the Stewart-Richardsons, who are far from impoverished, would have aided had they been asked, so that Lady Constance need not have trod the boards in such chilly garments to achieve her desire. There are other persons who suggest that after having secured a reputation as a huntress of big game in African wilds, as an expert horsewoman and as champion women swimmer of England, this restless daughter of the house of Cromartie longs for new worlds to conquer, and hence her professional début.

Neither her husband Sir Edward Stewart-Richardson nor her sister the Countess of Cromartie was at the palace to applaud her efforts.

Seymour Hicks has produced a musical version of "The Dictator," which he calls "Captain Kidd." Ever since William Collier brought this clever American comedy to England several years ago Mr. Hicks has been anxious to handle the piece in his own fashion and play the leading part, and at last he has managed both things.

It has taken many brains to get "The Dictator" into its present shape. Mr. Hicks wrote the libretto from Richard Harding Davis's original plot. Adrian Ross and George Arthur wrote the lyrics, and Leslie Stuart composed the music.

A feminine part has been much built up to suit Miss Ellaline Terriss, that of an American missionary. She has several good songs and is as usual a charming picture, though somewhat suggestive of "The Belle of New York."

Mr. Hicks was just himself, disguised as the hero of the piece, *Viscount Albany (alias Captain Kidd)*, which means that he was in a state of perpetual motion and overwhelming exuberance, rushing hither and thither, dancing, gesticulating, chattering, gagging and fatiguing his audience by too much vitality.

Pretty girls, good choruses and attractive scenery helped the piece to success. The audience greeted the theatrical reunion of Mr. and Mrs. Hicks with tremendous applause, for it is several months since they have played together, Mr. Hicks having been doing the music halls and Mrs. Hicks (Miss Terriss) having been on tour with "The Little Duke."

Fred Terry and his wife (Miss Julia Neilson), who have just produced "Henry of Navarre" for a third London season, have given the leading ingénue part to their sixteen-year-old daughter. She calls herself Miss Phillida Terson, a combination of her parents' names, and she scored a decided success, the critics not knowing she was a Terry and pronouncing her a clever débutante.

James Welch has returned to London in the ever green "When Knights Were Bold" and is drawing large audiences. The only person in England who seems to tire of this comedy is Mr. Welch himself, and he declares himself anxious to appear in a new part as soon as he can do so. At present the receipts of "When Knights Were Bold" preclude any such idea.

"The Follies" gave their "Potted Pantomimes" last night and were as screamingly funny as ever. Drury Lane's "Aladdin," His Majesty's "Pinkie and the Fairies" and several other Christmas productions these clever artists presented in their own fashion.

Mr. Palissier with his usual energy played everything from an imitation of Wilkie Bard as the *Widow Twankey* in "Aladdin," with that comedian's facial expression and large form faithfully reproduced, to his own ideas of the queen of the fairies, a part which at His Majesty's is played by a mite of 5. Mr. Palissier does not let a little thing like weight interfere with his impersonations and he decks his 300-odd pounds out in white gauze and tinsel and makes the funniest fairy queen ever seen on any stage.

The rest of the Follies ridicule the airs and graces of "principal boys" and "principal girls" who are figures in English pantomimes, or imitate harlequins, columbines and clowns. The whole thing is a delightful entertainment, with plenty of good songs and more real wit and gayety than any pantomime this year can boast.

The Coliseum having secured the divine Sarah to give scenes from her famous rôles next spring, is now trying to engage Miss Ellen Terry, who is reluctant, however, to accept the munificent offers made. Mme. Bernhardt was reluctant also at first, but $1,000 a week was too tempting and she succumbed. She is to give excerpts from "L'Aiglon," "Adrienne Lecouvreur," and perhaps a scene from "Camille." Miss Terry has been urged to present bits from *Portia* and *Nance Oldfield*, but cannot make up her mind to do so.

Mme. Bernhardt's hesitancy came from a dislike to being on a programme with conjurers, performing animals, &c. Miss Terry's reluctance is rather because she feels a little uncertain of herself in her big parts.

Ridding Kansas of Coyotes.

Belvidere correspondence Kansas City Times.

The war on the coyotes in Kiowa county is showing good results. The county commissioners were called on recently to vote $73 to pay for as many scalps. It is known that more than thirty scalps were not turned in, which would swell the death rate to more than a hundred.

A few years ago it was a common thing to see packs of a dozen coyotes, but now owing to the bounty they rarely are seen in packs.

THE WALK-IN-THE-WATER.

Odd Name of the Pioneer Steamboat of the Great Lakes.

The first steamboat to ply regularly between ports on the great lakes as a mechanical and commercial success to the extent of paying dividends to its owners was the Walk-in-the-Water. This singular name was suggested by an incident related by an old navigator of the lakes.

When Fulton first steamed his boat the Clermont up the Hudson in 1807 an Indian standing on the river bank exclaimed: "Walks in water!"

The man of the forest saw the paddle wheels revolving and comprehended that when a paddle struck the water there was a step forward. The name Walk-in-the-Water, however, being so long, was not generally used. Being the only boat of her class on Lake Erie, where she plied regularly, the new vessel was usually designated as "The Steamboat."

This historic vessel, which well earned the title of pioneer steamboat on the great lakes, was built early in 1818 at the mouth of Scajaguada Creek, in the village of Black Rock. On her first trip, says *Cassier's Magazine*, the Walk-in-the-Water stopped at Dunkirk and Erie and arrived off Cleveland about noon the following day.

"On August 24, 1818," says an eyewitness, "an entire novelty—the like of which not one in five hundred of the inhabitants had ever seen—presented itself before the people of Cuyahoga county. On that day the residents along the lake shore of Euclid saw upon the lake a curious kind of vessel making what was considered very rapid progress westward without the aid of sails, while from a pipe near its middle rolled forth a dark cloud of smoke, which trailed its gloomy length far into the rear of the swift gliding, mysterious traveller over the deep.

"They watched its westward course until it turned its prow toward the harbor of Cleveland and then returned to their labors. Many of them doubtless knew what it was, but some shook their heads in sad surmise as to whether some evil powers were not at work in producing such a strange phenomenon as that on the bosom of their beloved Lake Erie.

"Meanwhile the citizens of Cleveland, perceiving the approach of the monster, hastened to the lake shore to examine it. 'What is it? What is it? Where did it come from? What makes it go?' queried one and another of the excited throng. 'It's the steamboat! It's the steamboat! That's what it is!' cried others in reply. 'Yes, yes! It's the steamboat!' was the general shout; and with ringing cheers the people welcomed the first vessel propelled by steam which had ever traversed the waters of Lake Erie."

Game Near New Orleans.

From the Washington Post.

"Nowhere else in America are the disciples of Izaak Walton and Nimrod likely to find the peculiar combination of advantages for fishing and hunting possessed by the immediate vicinity of New Orleans," said F. R. Fettis of that city. "The hundreds of lakes, bays, bayous, lagoons and streams of fresh or salt water surrounding New Orleans offer the best kind of sport for the duck hunter.

"Wild turkey, quail, doves, snipe, plover, the mallard, teal, canvasback and other varieties of duck abound. There are innumerable private and public clubs that afford entertainment and facilities for the visitor. The exhilarating sport of hooking the great fighting tarpon, jackfish and leaping shark is found all along the Mississippi Sound. Big game, such as bear, deer, panther, bobcats, as well as opossums, raccoons, and even an occasional alligator, may be had also. In a ride of less than an hour from New Orleans the sportsman can find a paradise."

REAL HAPPINESS.

Mr. Thwilglimglow Sets Forth the Extent of His Desires.

"As to what they think would contribute most to their happiness," said Mr. Thwilglimglow, "men differ, according to their fancies or their point of view. Some, not a few, would like to be rich, thinking that with wealth they could compass every desire, a very widely held delusion.

"Some men think they'd be happy with rank and power, giving them elevation over their fellows and command.

"Some would be happy if they could give full sway to their philanthropic impulses to benefit their fellow man.

"Some would be happy if they could earn a little home, a modest house and lot that they could call their own.

"Some there are who fancy their happiness would be complete if they could have an automobile, and some would like a catboat or a motor marine vehicle; men have widely various ideas about this. Many of them when they get what they want find themselves sadly mistaken, that happiness is still afar. But I know distinctly and emphatically, completely and conclusively, what is the highest attainable happiness for me, and that is to get off my left shoe.

"I have rheumatism in the forward part of the sole of my left foot; if I were rich I suppose we'd call it gout. Call it by whatever name you will it gives me great pain, and sometimes it seems as if I couldn't get through the day with it, but night comes at last and I get home and then I get off that shoe.

"Ah! the blessed relief of giving that foot room, the profound, pervasive, permeating happiness of it! I care not now for wealth, I don't want to be a missionary, I don't want rank nor power nor a catboat nor an automobile, and I don't care whether we've got the money for the rent or not; happiness with a big 'h' surges upon and saturates me when I pull off that left shoe."

HOT CLAM JUICE.

One Place in New York Where You Can Buy It at a Street Stand.

There is at least one place in New York where hot clam juice is sold out of doors, this being an open air oyster stand that has long been maintained in South street at Coenties slip, where oysters and clams are sold at a uniform price of one cent each. You eat as many or as few as you want and pay for them, with crackers and various condiments thrown in, at a cent apiece.

In winter the owner of this outfit sets up on one end of his stand a charcoal furnace on which he mounts a trim little round tin boiler, which he keeps filled with hot clam juice. On the stand he keeps half a dozen little china cups, and if you pass that way and think you'd like a cup of that clam juice the veteran owner of the stand picks up one of those little china cups and fills it through a faucet set in the boiler, and when he has set it before you he sprinkles upon it a dash of black pepper. You eat crackers with it if you wish. Five cents a cup is the price of the clam juice served here.

Pole's Curious Will.

From the London Telegraph.

A Polish gentleman has died at Etampes leaving a curious will deposited in the hands of the notary public. He had formerly been an inspector of the native troops in Tonkin and was 44 years of age.

In his will he sets apart a certain amount of his fortune to be spent in organizing an annual concert on the anniversary of his death in the top of an old tower in his native place. He does not specify the kind of music to be played.